

THE DIAPASON

DEVOTED TO THE ORGAN

Fifth Year

CHICAGO, JANUARY 1, 1914.

Number Two

BUILDER-AUTHOR'S NOTED CAREER ENDS

WILLIAM H. CLARKE IS DEAD

Organist, Constructor of Organs and
Writer on Instrument Passes
Away at Clarigold Manse,
Reading, Mass.

Reading, Mass., Dec. 11.—William Horatio Clarke, the organist, composer and writer on musical themes, died this morning at his home, Clarigold Manse, in this town, where he had lived since September, 1887.

Mr. Clarke was born at Newton, Mass., in 1840, and was descended from a New England family whose ancestor, Joseph Clarke, came from England in 1634. As a boy Mr. Clarke became familiar with various musical instruments, and at the age of 16 was an organist at Dedham, Mass., where his parents then resided. When 19 he became organist of the Berkeley Temple Society in Boston, and at one time was a teacher of the organ in Perkins Institute for the Blind. At the age of 31 he was superintendent of musical instruction in the Dayton (Ohio) public schools, and after his return from Europe he established a large organ factory at Indianapolis, serving as an organist at various times in churches for which he had built instruments. He afterward became organist at Tremont Temple in Boston, and engaged in editorial work and musical authorship in addition to giving many organ recitals. He was elected a member of the Society of Arts of the Massachusetts Institute of Technology in honor of his lecture upon the properties of reflected light, which he gave before that organization as the result of many years of optical experiments.

Mr. Clarke resided in Toronto for four years and was professor of music in one of the colleges and organist of the Jarvis Street Baptist Church, for which he had built the beautiful organ. For three successive years he was appointed sole judge of musical instruments at the annual Toronto Industrial Exhibition.

Mr. Clarke was induced to return to Indianapolis, where the building of a large organ for Plymouth church was placed in his charge and where for successive seasons he gave recitals on Saturday afternoons in addition to his church programs on Sunday.

Mr. Clarke afterward returned to Massachusetts and settled in his suburban home at Clarigold Manse, Reading, retiring from public musical life. Since then he had been occupied with literary work and musical authorship.

On his estate he built in 1890, as an annex to Clarigold Manse, a music chapel called Clarigold Hall, from which his four-manual organ was removed to make place for one of the most modern construction. He planned to establish a school for advanced organ instruction. Before his plans were completed he was affected by a severe form of rheumatism, which gradually deprived him of the use of his fingers in organ playing, and of the power of walking, and from which he never recovered. In his quiet retreat he conducted for several years, chiefly by correspondence, an extensive business as a consulting expert in organ building, preparing and revising specifications for large cathedrals and churches.

Mr. Clarke married in 1861 Miss Eliza Richardson of Woburn, Mass., who with the following five sons survives him: William E. of Chicago, Edwin G. and Ernest H. of New York, Herbert L. of Elkhart, Ind., and Lynn W. of Reading.



EDWIN ARTHUR KRAFT, ATLANTA CITY ORGANIST.

MOLLER ORGAN FOR EASTON

Gordon Balch Nevin Designs It for the College Hill Church.

The College Hill Presbyterian Church at Easton, Pa., is to have a large new two-manual organ. There will be thirty speaking stops and nine couplers, and the action will be electro-pneumatic. The specifications, which are both interesting and unique, were drawn up by the organist and choirmaster, Gordon Balch Nevin. The unusual features include a tuba on heavy wind and the placing of all the stops, with the exception of the open diapason, octave and gross flute, under expressive control, heavy swell-shades being specified. The duplex principle will be utilized to a considerable extent.

M. P. Möller was selected by Mr. Nevin to build the organ, and the contract was let without competition. A celeste will be added at a later date, the console being arranged to admit the addition. Stop-keys will be used for both stops and couplers, and the console will be detached and placed on the floor level, facing the choir loft. The contract calls for completion by May 1, 1914.

Estey Organ at Bozeman, Mont.

St. James' Episcopal Church of Bozeman, Mont., has installed an organ made by the Estey Company of Brattleboro, Vt. H. C. Ferris of Spokane placed it. It contains 445 pipes, has three great organ stops, four swell stops and one pedal stop, nine couplers, three pedal movements and six accessories. It is blown by an electric motor.

CONCERT FOR MRS. WIDENER

Organ in Mansion Played by Dr. Irvin J. Morgan at Elkins Park.

Dr. Irvin J. Morgan gave a special organ concert at the Widener mansion, Elkins Park, Pa., in honor of Mrs. George Widener and specially invited guests, Sunday evening, Nov. 16. This was the first time the organ was used since the Titanic disaster, in April, 1912, in which Mrs. Widener's husband and son lost their lives.

Dr. Morgan is the well-known organist and director of music at Wanamaker's, Philadelphia, where he presides over what is called the largest organ in the world, where he has played to as high as 60,000 persons at one concert—the world's record audience for an organ recital.

Dr. Morgan also holds the record of having played for more people than perhaps any other living organist. His present weekly programs call for the preparation of more than 100 compositions each week for three daily concerts at Wanamaker's and a Sunday afternoon concert at the First Presbyterian Church, Germantown, Philadelphia, which fills the church every Sunday.

Completed by P. C. Buhl.

P. C. Buhl of Utica, N. Y., has completed the erection of the organ for the Church of the Savior in Syracuse. The organ is of electro-pneumatic action with the wind furnished by an electric blower and the action current by a generator driven by the blower. It is a two-manual of twenty-one stops and nine couplers.

ATLANTA ENGAGES KRAFT AS ORGANIST

LEAVES CLEVELAND CHURCH

Festival Association of the Georgia City Secures Noted Young Musician Who Has Been at Trinity Cathedral.

Edwin Arthur Kraft, for seven years organist of Trinity Episcopal cathedral, Cleveland, has been appointed city organist of Atlanta, Ga., by the Atlanta Festival Association, at a salary of \$5,000 a year, effective Jan. 4. Mr. Kraft was offered the position at a salary of \$4,000. He refused and then was asked to go to Atlanta for a recital. The salary offer was then raised.

Mr. Kraft began his work at Trinity cathedral, Cleveland, on the same day that the Rev. Frank DuMoulin, dean of the cathedral and bishop-coadjutor-elect of the Protestant Episcopal diocese of Ohio, became head of the cathedral. His last appearance as organist of Trinity is to be almost coincident with Dean DuMoulin's withdrawal to be consecrated Jan. 8 as bishop coadjutor.

Mr. Kraft obtained his early training from his elder brother, W. J. Kraft, also an organist of note at Yale university, in Berlin and Paris. He has been organist at the following churches: Grace Methodist and the Church of the Ascension, both of New Haven, Conn.; St. Thomas' Episcopal, Brooklyn, and St. Matthew's Episcopal, Wheeling, W. Va. His last recital in Cleveland is to be in Trinity cathedral Dec. 30. He will be assisted by H. Alexander Matthews of Philadelphia.

An American by birth, Mr. Kraft completed his musical training by years of study under the best masters in Berlin and Paris. Robert Bolwell, in the course of a biographical article on Mr. Kraft, says:

"Mr. Kraft was born at New Haven, Conn., in 1883. When a lad he discovered a small organ lying in disuse while prowling about his father's garret, and secretly brought it down to the parlor in sections, but its erection was prevented by his mother's German ideas about neat housekeeping.

"He went to Berlin in his twenty-first year, studying the German classics under Professor Franz Grunicke and Edgar Stillman Kelley, the American artist residing in Berlin. Later he went to Paris to derive the advantages of instruction under Guilmant and Widor. In both musical centers Mr. Kraft frequently appeared in recitals which attracted the notice of European masters.

"In 1909 he was awarded the degree of Fellow of the American Guild of Organists, the highest degree offered by that society.

"One of the greatest compliments any performer can receive is the dedication of compositions by masters in the organ field, and Mr. Kraft has been honored by these well-known men in that way: Faulkes, Bonnet, Renaud, Silver, Macfarlane, H. Alexander Matthews, Rogers, Frysinger, Maxson, Fairclough, Gaul, Diggle, Burnham, Sprackling, Johnston, Becker, St. Clair, Gillette, Davis, Federlein, Cole, Gordon B. Nevin, Maitland and Avery. He has also won commendation with his transcriptions and compositions.

Edward F. Johnston, who resigned from his position as organist of Cornell University after four years' service, has purchased a home on Long Island, where he is devoting his time to composition and study.

WIRSCHING ORGANS
IN THREE CHURCHES

FOUR MANUAL IN BROOKLYN

Pope Pius X. Memorial Dedicated
by R. Huntington Woodman and
Hans Merx—Caspar P. Koch
at Youngstown, Ohio.

Philip Wirsching has completed an organ for which he has received enthusiastic praise in the four manual Pope Pius X. Memorial instrument at the Cathedral chapel of the Queen of All Saints in Brooklyn. The New York World, in announcing the opening, says:

"This concert, preceding the formal dedication of the beautiful cathedral, Thanksgiving Day, will not only serve to introduce one of the most wonderful organs in the country, but will stamp the high place given music in its different forms in the plans of the cathedral authorities. One of the four manuals operates a remarkable set of imported chimes. Mr. Merx and other organists declare that three of the stops have never been equaled in any organ built within the last fifty years."

At the dedication Sunday evening, Nov. 23, R. Huntington Woodman and Hans Merx were at the keyboard and they played:

Praeludium, Volkmar (Hans Merx); Cantata and Fugue in D minor, Bach (R. Huntington Woodman); Cantilene in B flat, Woodman; Melody in G major, Handel; "Snowflakes," Hofmann; March from "Midsummer Night's Dream," Mendelssohn (Mr. Woodman); "Angelic Voices," Batiste; Ireland's Folk Songs (Mr. Merx); Coronation March from "The Prophet," Meyerbeer (Mr. Woodman); Canon, Judassohn; Concert Overture in C, Hollins (Mr. Woodman); "Saluto a Sorrento," Waldman (Mr. Merx); Toccata, Widor (Mr. Woodman).

The Wirsching organ of two manuals and ten speaking stops in the Methodist Church of Monticello, Iowa, was dedicated Dec. 7. The Rev. Hugh D. Atchison of Dubuque, Iowa, preached at the morning service and gave a recital in the evening before an audience which jammed the church. St. Luke's choir of Dubuque assisted Mr. Atchison, who ably combined the duties of clergyman and organist.

Another large Wirsching organ was blessed and an inaugural recital was given by Caspar P. Koch of Pittsburgh in St. Joseph's Church at Youngstown, Ohio, Dec. 18. Mr. Koch's recital included these selections: Traeumerei, Schumann; Largo from "Xerxes," Handel; Introduction to Act III, "Lohengrin," Wagner; "Evensong," Johnston; "The Holy Night," Buck; Fantasia, "The Storm," Lemmens.

TOUR IS MADE BY MR. EDDY

Plays at Pittsburgh and in South Before Return to Chicago.

Clarence Eddy left Chicago Dec. 9 for a short tour in the east and south from which he returned Christmas morning. Mr. Eddy's first concert was given Dec. 10 at St. John's Lutheran church, Pittsburgh, on the new Wirsching organ. Mr. Eddy played this program: Festival Prelude and Fugue on "Old Hundred," Eddy; "Spring Song" (From the South), Lemare; Toccata in F major, Thomas J. Crawford; "Le Secret d'Amour" (Dialogue), Bruno Oscar Klein; "From the Land of the Sky-Blue Water," Charles Wakefield Cadman; "Christmas in Sicily," Pietro Allessandro Yon; Sonata in E minor, Rogers; "Am Meer" ("By the Sea"), Schubert; "Pilgrims' Chorus" from "Tannhaeuser," Wagner; "Evensong," Johnston; "Finlandia," Sibelius; Overture to "William Tell," Rossini.

Milford Witts, for the last year and a half organist and choirmaster of St. Luke's Church at Racine, Wis., has tendered his resignation and will go to Madison, Wis., to accept a similar position. It is not stated who the successor of Mr. Witts will be.

FELGEMAKER'S SYSTEM NEW

Combination Can Be Adjusted Without Disturbing Stops in Use.

The A. B. Felgemaker Organ Company of Erie, Pa., has just completed a fine three manual electric organ in its home town for the First Methodist Episcopal Church. This organ has twenty-eight stops, eighteen couplers, piston combinations and the various other accessories.

The combination pistons, with their adjustments, as used in this organ are different from any other form of combination now in use. With this system it is possible to adjust a combination to any manual even while carrying a refrain on the same manual without disturbing the registration then being used. By touching the proper piston, the combination is immediately effective, visibly affecting the stop tablets. There is no locking device to this combination; hence there is no need of more than one free hand to adjust any combination which may be needed at any time.

This concern has shipped eight good-sized organs in the last five weeks, five of them being equipped with these combinations.

The company will install organs in Indiana as follows:

Amusement Hall, Central Indiana Hospital for the Insane, Indianapolis. St. Paul's Evangelical Church, Holland.

First Christian Church, Huntingdon.

KIMBALL ORGAN IS OPENED

Allen W. Bogen Gives Recital At Bloomington, Ill., Church.

An inaugural organ recital was given Dec. 18 at the First Church of Christ, Scientist, Bloomington, Ill., on the newly installed Kimball organ.

Allen W. Bogen of Chicago, assisted by Miss Charlotte Burton, violinist, and Delmar Gee, tenor, of Bloomington, gave this program: "O'er Waiting Harpstrings of the Mind," Brackett; Sonata, No. 3, Mendelssohn; "Benediction Nuptiale," Hollins; Elevation, Rousseau; Offertoire, C minor, Batiste; Nocturne in A, Faulkes; "The Question and the Answer," Wolstenholme; "La Nuit," Karg-Elert; Barcarolle, Lemare; Marche Pontificale, Widor.

The two manuals are arranged at the left of the organ and pulpit platform, forming a detached console built of beautiful mahogany. The organ proper contains over 900 pipes, with a set of twenty chimes.

MEMORY OF BACH HONORED

Church of Which He Once Was Organist Scene of the Ceremony.

Berlin, Dec. 6.—Arnstadt, Thuringia, where Johann Sebastian Bach lived between 1703 and 1707, was the scene of an impressive commemoration this week, when the village church of which Bach was organist was dedicated in its restored form. The organ which Bach used has been modernized, and some of his famous works were played at the ceremony, which was attended by the reigning prince and princess of Schwarzburg and civil and ecclesiastical dignitaries.

Herve Dwight Wilkins Dead.

Herve Dwight Wilkins, prominent organist and composer of Rochester, N. Y., died Nov. 24 at the age of 83 years. He had been organist at various Rochester churches, was a past president of the New York State Music Teachers' Association, a founder of the American Guild of Organists and a director of the Batavia Philharmonic and Mendelssohn societies. He was the composer of a number of organ pieces, part songs, etc., and writer of books on music.

William Chase Hamer Dead.

William Chase Hamer, 64 years old, a noted English composer and choirmaster, died at his home in Lyons, N. Y., Dec. 11. Before coming to the United States Mr. Hamer was organist of leading churches in England, and for a time played in Canterbury Cathedral.

MUCH INFORMATION IS GIVEN IN VOLUME

LAST WORK OF W. H. CLARKE

"Standard Organ Building" Treats of Construction, Stops, Different Actions, Etc.—"Borrowing Is Condemned.

"Standard Organ Building" is the title of a little volume filled with information which might well be in the hands of every church committee making an organ purchase and in the libraries of the majority of young organists. It gives systematically and concisely nearly every fact that is of importance in connection with the closing of a contract, describes the different actions, the stops, and how the pipes should be constructed, and, as the preface indicates, "treats of the essential principles upon which good organ building is founded." The work is based upon practical experience and observation. William Horatio Clarke is the author and we regret to say that it is his last contribution to the literature of the organ. Mr. Clarke's death is noted in another column of this issue of *The Diapason*. The book is published by Richard G. Badger of the Gorham Press, Boston.

Mr. Clarke was a conservative and his opinions favor the conservative methods in organ building. He advocates the cause of no particular builders, however, and does not wholly condemn all modern practices, but leans strongly toward the side of those who would not let the mechanical inventions of the present monopolize the construction of the day. He admits that "the art of organ building is farther advanced in each department of structure than has ever before been attained."

To those who play organs daily but are deficient in knowledge of details of construction the mechanical information given by Mr. Clarke, following an organ in its metamorphosis from the ground sills to its acceptance by the church, is very valuable.

"Borrowing" is not approved by this authority. He says, for instance:

"This method of apparently increasing the capacity of an organ is not new, but has been in vogue in Europe and America since 1880. It is degenerating to the art, and is deprecated by legitimate builders. Where borrowing is practiced the specifications generally read very obscurely, and the word 'notes' is substituted for 'pipes'."

We cannot agree with the author altogether, for there is legitimate borrowing and there is the extreme. The use of the word "notes" should enlighten rather than confuse those who know.

Again Mr. Clarke writes: "The names of borrowed stops are generally misleading, because the pipes are identical in quality and scale with the stops from which they are derived. * * *

"Every musical student who has thoroughly studied organ timbre knows that even the use of an octave coupler with an eight-foot open diapason gives a poor effect in the higher notes because they are of the same scale and power as the lower pipes which are being played, which is true with other stops. A stop an octave higher in pitch should be more softly voiced, so as to blend with one of the same character which is an octave lower. * * *

The system commonly called "duplexing" is approved, however, the author having this to say:

"There is a system of transference which is not deceptive. The electric and pneumatic mechanism is so constructed that the stops of any section may be played from any desired manual by touching an appropriate thumb piston or tablet. There are no changes in the name or pitch of the speaking stops, or in their number, each set of pipes being independent and complete for just what their names represent."

NEW STEERE ORGAN OPENED
Church in Company's Home Town
Has Instrument of 38 Stops.

The first recital on the new organ of thirty-eight speaking stops and 2,321 pipes in the First Highland Baptist Church of Springfield, Mass., was given Dec. 5 by Professor W. H. Hammond of Holyoke, assisted by Miss Ada Chadwick of Boston, violinist. The instrument is the second built by the J. W. Steere & Son Organ company of Springfield for this church, the former organ having been destroyed by the fire of last February.

In designing the instrument the builders had in mind the fact that it was to be used primarily for church services and therefore the diapason tone has been given prominence and the various stops were treated to give ample foundation to the full organ. The swell, the choir and most of the great organ stops are inclosed in cement swell boxes, which gives to these divisions an unusual effectiveness. The action is electro-pneumatic.

Following is the program Professor Hammond gave: Suite, Handel; Andante with Variations, Mozart; Benediction Nuptiale, Saint-Saens; Oriental Sketch in C minor, Bird; Reve Angelique, Rubinstein; Romance, Maxson; March on a Choral Theme, Karg-Elert; Carillons, Faulkes; Piece Symphonique, Grieg.

Miss Hodge at Nashville.

A brilliant recital was given Nov. 25 at the First Presbyterian Church of Nashville, Tenn., by Miss Florence Hodge, organist of the Edgewater Presbyterian Church, Chicago. Miss Hodge, who now makes her home in Chicago, formerly lived in Muffreesboro and has many warm personal friends in Nashville, which made her recital an affair of social as well as artistic interest. "Her mastery of the instrument is superb, her technique being perhaps most brilliantly displayed in the sonata by Piatti," the Nashville Banner reviewer writes. The program was as follows: Chromatic Fantasie, Thiele; Pastorale from Sonata, Op. 42, Guilmant; Fugue in D, Bach; "Lied des Chrysanthemes," Bonnet; "Marche Funèbre et Chant Seraphique," Guilmant; Finale from Sonata, Op. 22, Piatti; "Autumn Sketch," Brewer; "Spring Song," Mendelssohn; Andantino, Lemare; Variations on an American Air, Flagler; "The Curfew," Horsman; March, "Tannhaeuser," Wagner.

Casavant Three-Manual Opened.
The Casavant three-manual organ completed for Trinity Episcopal Church at Bay City, Mich., was dedicated Dec. 7. Composed for the opening of the church and the installation of the organ, an anthem by Charles H. White, organist and choir master of Trinity, was a memorable feature. The anthem is entitled "A Song of Praise."

The organ factory of B. Schaefer & Sons at Schleisingerville, Wis., has been re-opened. The company has an order for a \$2,000 organ for a church in Minnesota.

Competent men for Action and general Pipe Organ work. Address Henry Pilcher's Sons, Louisville, Ky.

FOR SALE—The "Art of Organ Building" (two volumes), a practical treatise on the tonal appointment and mechanical construction of concert-room, church and chamber organs, profusely illustrated. This is a standard work in a No. 1 edition. M. S. Jones, 2 De Forest St., Binghamton, N. Y.

J. W. HEATON
Church Organ Tuner
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CHICAGO

CANTON ORGAN HAS ECHO UNDER FLOOR

IS DEDICATED BY R. K. BIGGS

Three-Manual by Hillgreen, Lane & Co. in the New First Baptist Church of Ohio City Opened With Concert Nov. 25.

Hillgreen, Lane & Co. are the builders of a three-manual and echo organ on which Richard Keys Biggs of Brooklyn gave the dedicatory recital Nov. 25 in the new First Baptist church of Canton, Ohio. Mr. Biggs writes that the organ is a splendid instrument, with the usual specification of a three-manual and in addition an echo division of three stops and chimes in the rear and under the main floor. The tone enters the auditorium through a grating. The effect is very pleasing. The specifications follow:

GREAT.

Open Diapason, 8 feet.
Doppel Flute, 8 feet.
Dulciana, 8 feet.
Gamba, 8 feet.
Flauto Traverso, 4 feet.

CHOIR.

Geigen Principal, 8 feet.
Melodia, 8 feet.
Dulciana, 8 feet.
Flute Harmonic, 4 feet.
Clarinet, 8 feet.

SWELL.

Open Diapason, 8 feet.
Stopped Diapason, 8 feet.
Aeoline, 8 feet.
Voix Celeste, 8 feet.
Salicional, 8 feet.
Bourdon, 16 feet.
Flute harmonic, 4 feet.
Cornopean, 8 feet.
Oboe, 8 feet.

PEDAL.

Open Diapason, 16 feet.
Bourdon, 16 feet.
Lieblich Gedacht, 16 feet.
Flute, 8 feet.
Dolce, 8 feet.

ECHO.

Viol d'Orchestre, 8 feet.
Hohl Flute, 8 feet.
Vox Humana, 8 feet.
Chimes, 8 feet.

The program offered by Mr. Biggs at the dedication follows: "Epithalamium," Woodman; "Meditation," Kinder; Finale (Act 2), from

"Madame Butterfly" (arranged by R. K. Biggs), Puccini; "A Royal Procession," Spinney; Offertory in D flat, Biggs; Fantasia Symphonique, Cole; Prelude to "Lohengrin," Wagner; Caprice ("The Brook"), Dethier; Contemplation, Friml; Scherzo Mosaic ("Dragonflies"), Shelley; March Nuptiale in E, Faulkes; Largo from "Xerxes," Handel; Scherzo (Sonata 2), Becker; Toccata in F, Crawford.

Federlein's School Recitals.

Programs of January organ recitals on Sunday afternoons by Gottfried H. Federlein at the meeting house of the Society for Ethical Culture, New York, under the auspices of the department of education, follow:

Jan. 4—Minuet and Trio, Calkin; Andantino in D flat, Lemare; Romance in D, Chaminade; Etude Symphonique, Bossi; Aria, from Suite in D, Bach; Scherzo in E, Gigout; Berceuse, Guilmant; Prize Song, "Meistersinger," Wagner; March from "Meistersinger," Wagner.

Jan. 11—Variations on an American Air, Flagler; Cradle Song, Grieg; Elegiac Melody, Grieg; Toccata in G, Dubois; "In Springtime," Kinder; "In Moonlight," Kinder; Finale, first act, "Madame Butterfly," Puccini; Grand March from "Aida," Verdi.

Jan. 18—Pastoral Sonata, Rheinberger; Melodie, Tschaikowsky; Serenade, Federlein; Scherzo, Pastore (new), Federlein; Spring Song, Hollins; Gavotte from "Mignon," Thomas; Overture, "William Tell," Rossini. Jan. 25—Prelude and Fugue in D, Bach; Prayer in F, Guilmant; Berceuse from "Jocelyn," Godard; Berceuse, Kinder; Prelude, "Lohengrin," Wagner; Liebestod, "Tristan and Isolde," Wagner; Cantilene in B flat, Faulkes; Concert Overture, Faulkes.

M. P. Moller is the builder of a two-manual organ costing \$2,000, which was dedicated in the English Lutheran church of St. Peter, Minn., last month. It has ten speaking stops.

Robert Hope-Jones informs The Diapason that he has not installed a unit orchestra in a theater at Lansing, Mich.

GUILMANT WORK IS PLAYED

Dr. Carl's Playing With People's Orchestra Attracts Attention.

The program given by the People's Symphony Society at its second concert Dec. 14 in Carnegie Hall contained two features of novel interest, says the New York Sun. One of these was a composition for organ and orchestra by Alexandre Guilmant, entitled "Marche Fantasie," which according to announcement had not been heard before in this country. It aroused interest first of all because works giving at once an equal prominence to the organ and orchestra are seldom performed here.

In his "Marche Fantasie" the composer has used the themes of two ancient church chants, "Iste Confessor" and "Ecce Sacerdos," which are still in constant use in the Roman Catholic church. Long organist in this church, Guilmant became familiar with these chants and so conceived the idea of using them as he has for the basis of his composition.

William C. Carl played the organ part with excellent taste and brilliance and the orchestra performed its share very well.

CLOSES LARGE CONTRACTS

Hall Company Will Build Electric Organ for Historic Church.

The Hall Organ Company of New Haven, Conn., has just been awarded the contract for a large electric organ for the historic Congregational church at Williamstown, Mass. A contract has reached the same firm for an organ to be placed in St. Mary's Church, Branford, Conn. This is also to be electric.

W. B. Lowry, sales manager, writes: "Of all our contracts at present only one is tubular. We refuse tracker jobs altogether."

Hugo P. Goodwin, of Chicago, who recently returned from a period of study under Widor in France, gave a recital in the Atlanta Auditorium the last Sunday in November.

U. S. CONTRIBUTION TO GUILMANT FUND

SUM OF \$900 TRANSMITTED

Treasurer in France Sends Expression of Gratitude on Receipt of Money Raised—Work on Monument Begins Soon.

The committee in Paris in charge of the funds being raised for the monument to be erected to Alexandre Guilmant has received the sum of \$4,459.90 francs (\$900) as the amount raised in this country through the efforts of the American committee. Dr. William C. Carl received the following letter from Etienne Gaveau, the official treasurer:

"Dear sir: I wish to thank you personally, both in my name and in the name of the committee of the Guilmant monument, for the check which you have handed in. The total amount of the subscriptions now aggregates 10,000 francs, including the sum you have given. Will you kindly transmit our thanks to the American subscribers, and receive, my dear sir, the assurance of our best regards."

Word has been received that work on the monument is expected to be started this season, and when completed the monument will be placed at the side of the Trocadero, where M. Guilmant played for many years.

The American executive committee consists of William C. Carl, chairman; Edmund Jaques, secretary and treasurer; George Whitfield Andrews, David Edgar Crozier, Clarence Dickinson, Louis H. Eaton, Charles Galloway, Edward Kreiser, John Hermann Loud, Lawrence J. Munson, Frank T. Miles, Frederick Maxson, James H. Rogers, Edward Rechlin, S. Tudor Strang, Carl G. Schmidt, Frederick W. Schlieder, George Waring Stebbins and Everett E. Truette.

The Moller organ in St. Mark's cathedral at Salt Lake City, has been set up by Howard F. Bolinger and J. J. Toronto.

M. P. Möller Pipe Organs



We are now building a large four manual electric instrument (one hundred seven speaking stops) in Trinity P. E. Church, Pittsburgh, Pa.; also three manual electric organs for Washington Irving High School, New York City, and the Boys' High School, Brooklyn, N. Y., which will make four organs we have built for high schools in Greater New York.

Specifications and Estimates on request. We build Pipe Organs of all sizes, to suit any conditions. For catalogues and full particulars address

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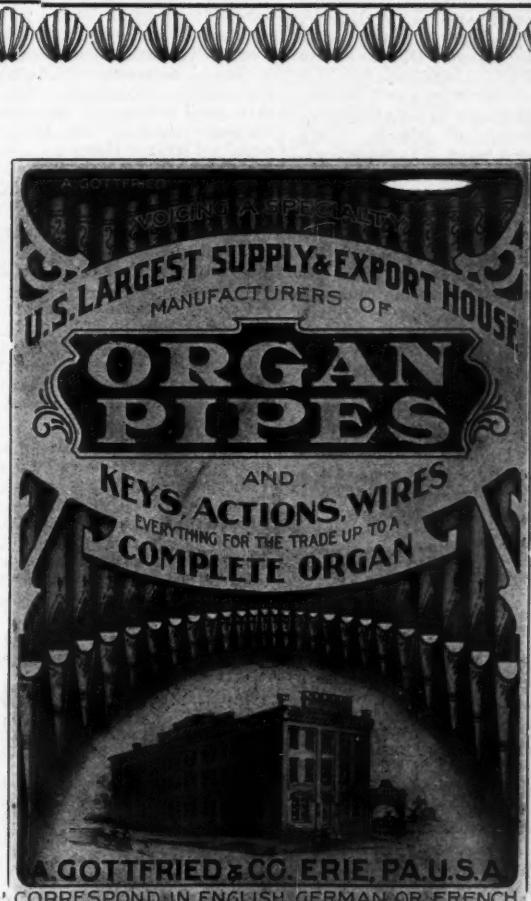
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ESTEY ORGAN COMPANY

PIPE ORGAN BUILDERS

Specifications, Plans, Drawings, Designs, etc., gladly furnished upon application

FACTORIES: BRATTLEBORO, VT.





Karl O. Staps, Cincinnati.—Karl O. Staps, organist and choirmaster of St. Paul's Cathedral, Cincinnati, gave the following numbers at the Sunday evening organ recitals during November:

Nov. 2—First Sonata G minor, Becker; Berceuse from "Jocelyn," Godard; Romance in C, Maxson; "Eventide," Harker;

Nov. 9—Scherzo Symphonique, Faulkes; "None but the Weary Heart," Tschaikowsky; Cantilene, Hailing; Minuet, Boccherini; Marche Pittoresque, Kroeger.

Nov. 16—Concert Overture, Rogers; Canzone della Sera, d'Evry; Meditation Serieuse, Bartlett; Benediction Nuptiale, Dubois; Processional March, Rogers.

Nov. 23—Concert Overture, C minor, Hollins; Song without Words, Holloway; Scherzo, B flat, Hoyte; Meditation, Sturges; Hymne Celeste, Grey.

Arthur Davis, St. Louis.—The weekly noonday recitals at Christ Church Cathedral, St. Louis, which were postponed because of the breaking of the blowing apparatus, have been resumed by the organist, Arthur Davis, and are heard by the audiences with great interest. The program for Dec. 22 follows: Fantasia on "Adeste Fideles," Grison; "Christmas in Sicily," Yon; "Holy Night," Buck; "Romance Sans Paroles" and "Elves," Bonnet; "Marche aux Flambaeux," Guilmant; Berceuse in D flat, Arthur Davis; Fantasy on Christmas Carols, Best.

Ralph Kinder at Allentown, Pa.—Ralph Kinder of Philadelphia gave the following program Dec. 11 in Zion Reformed Church at Allentown: Grand Offertoire in G, Wely; "At Twilight," Frysinger; Fugue a la Gigue, Bach; Largo, Dvorak; Minuet, Boccherini; Overture to "The Merry Wives of Windsor," Nicolai; "In Moonlight" and "In Springtime," Kinder; Chorus of Angels, Clark; Grand March from "Tannhaeuser," Wagner.

A. F. McCarrell, Chicago.—A. F. McCarrell played the following program at the opening of his tenth season of recitals at the Second Presbyterian Church, Chicago, Dec. 14: Messe de Mariage, Dubois; Fantasia in G, Bach; "A Midsummer Sketch," Johnston; March, E flat, Wely. Arthur Beresford sang: "Thus Saith the Lord" and "But Who May Abide" from the "Messiah," and "It Is Enough" from the "Elijah."

F. C. Thomas, University of Toronto.—F. C. Thomas, F. C. G. O., A. R. C. O., L. R. A. M., organist of Grace church at Brantford, Ont., gave the fifth recital of the season at the convocation hall of the University of Toronto, on the seventy-six-stop Casavant organ, Dec. 10. Mr. Thomas played as follows: Fantasia and Fugue in G minor, Bach; Allegro from Concerto in F, Handel; Solemn March in E flat, Henry Smart; Meditation, Gostelow; Caprice, Edward J. Sturges; Nocturne and Toccata, Purcell; James Mansfield.

John H. Loud, Boston.—At the Park street church in Boston John Hermann Loud, F. A. G. O., gave this program Dec. 10: Toccata from Fifth Symphony, Widor; "Melodie du Soir," Shelley; Scherzo Symphonique in G, Guilmant; Cantilene in F, Hailing; Pastoral Suite, Demarest; Improvisation; Legend, Federlein; Pastorale in E, Franck; Finale in D, Lemmens.

J. E. W. Lord, Meridian, Miss.—J. E. W. Lord, F. I. G. C. M., London played as follows Sunday, Nov. 30, in the afternoon at a twilight recital in the First Baptist Church of Meridian, Miss.: Harvest March, G. Hermann; Angels' Serenade, Braga; Air with Variations from the Symphony in D, Haydn; "The Song of Hia-

watha," Ashmall; Grand Choeur, Ralph Kinder; "The Rosary," Nevin; Evening Bells and Cradle Song, Macfarlane; "The Virgin's Prayer," Massenet; "At Twilight," Stebbins; Finale, Lemmens.

James T. Quarles, Cornell.—Mr. Quarles is playing to large audiences at Cornell University, Ithaca, N. Y., his new field of activity. Nov. 14 he gave this program: Prelude and Fugue, D major (request), Bach; "Ave Maria," Max Reger; Gavotte, Padre G. B. Martini; "In Paradisum" and "Fiat Lux," Theodore Dubois; Allegretto Grazioso, Berthold Tours; Liebestod ("Tristan") (request), Richard Wagner. For Nov. 21, at the 42nd recital in Sage Chapel, he arranged this program: Concert Overture in B minor (new), James H. Rogers; "A Song of Sorrow," Gordon Balch Nevin; Elevation, Samuel Rousseau; Capriccio, Handel; Piano and Organ, Andante (Concerto in G minor, Op. 25), Mendelssohn; "Evening Star" and Pilgrims' Chorus ("Tannhaeuser"), Wagner.

Palmer Christian, Chicago.—Palmer Christian of the Kenwood Evangelical Church gave a recital Nov. 25 at St. Alban's Church, Chicago. Mr. Christian played as follows: Allegro con fuoco, de Boeck; Intermezzo, Hollins; Benediction, Karg-Elert; Toccata, Mereaux; Rhapsodie (on a Breton melody), Saint-Saens; Humoresque (by request), Dvorak; Chorale, "Rejoice Beloved" (Earliest remaining Organ Composition), Ducus (1544); Agitato (eleventh Sonata), Rheinberger; Berceuse (by request), Dickinson; Suite (in miniature), Eric De Lamarter.

Sumner Salter, Williams College.—Sumner Salter played the following scholarly program Dec. 3 in his 104th recital at Grace Hall, Williams College: Phantasie, from Sonata 12, in D flat, Rheinberger; Chorale Vorspiel, Bach; "Sposalizio," Liszt; Toccata in G minor, H. Alexander Matthews; Prelude to "The Blessed Damozel," Claude Debussy; "Legend," Gottfried H. Federlein; "Danse des Mirlitons," Tschaikowsky; Overture in B minor (new), James H. Rogers.

Charles Heinroth, Pittsburgh.—The program of Mr. Heinroth at Carnegie Institute, Pittsburgh, Nov. 29, was: Jubilee Overture, Weber; "Soeur Monique," Francois Couperin; Three Movements in Symphony No. 5 in F minor, Widor; Chorale Phantasie on "Wachet auf, ruft uns die Stimme," Max Reger; Reverie, Gaston M. Dehier; Toccata in E major, Homer N. Bartlett.

Oscar Jost, St. Louis.—Oscar Jost, organist of the First Presbyterian Church in St. Louis, assisted by J. Thornton Flynn, tenor, gave a musical at the First Presbyterian Church in St. Louis Dec. 1, with this program: Toccata and Fugue in D minor, Bach; Sonata No. 6 in E flat minor, Rheinberger; Nocturnette ("Moonlight"), D'Evry; Nuptial March, Guilmant; "Spring Song," Macfarlane; Introduction and Scherzo, H. N. Bartlett.

Edwin Arthur Kraft.—The city organist elect of Atlanta has been playing in Ohio before going to his new post of duty. Dec. 15 he gave the following program at East Liverpool, Ohio: "Paeans," Matthews; Cantilene, Hailing; Caprice, Ralph Kinder; Toccata, Homer N. Bartlett; Caprice ("The Brook"), Dethier; Scherzo (from the First Sonata), Becker; Fantasia Symphonique, Cole; Reverie, Floyd St. Clair; "Memory's Hour," Silver; Fantasie on "Lead Kindly Light," Fairclough; Romance, Gillette; March from "Rienzi," Wagner.

Mrs. Ward, Evanston, Ill.—The first recital of the third series was given at the First Methodist Episcopal church of Evanston, Ill., Dec. 14,

by Mrs. Katharine Howard Ward. Edmond Warney of the Chicago Grand Opera Company was the soloist. Mrs. Ward played: "Paeans," Matthews; "A Song of Sorrow," Nevin; Johnston's "Midsummer Caprice," Wolstenholme's "Allegro Militaire," the vorspiel to "Parsifal," Wagner; Rogers' "Concert Overture," Kinder's "Berceuse" and Frysinger's "Laudate Domini." The organ at the First church is an Austin four-manual and one of the best in the west, and the recitals by Mrs. Ward have drawn large audiences.

Arthur Dorey, Ottawa, Ont.—Playing at Christ Church Cathedral, Ottawa, Ont., Arthur Dorey gave these two programs on Sunday evenings in December:

Dec. 7.—Processional March, Op. 181, W. E. Ashmall; Evensong, Johnston; Cantilene, R. G. Hailing; Prelude, C sharp minor, Vodorinski; Andante Religioso (Sonata D minor), J. E. West; Toccata, Op. 24, H. M. Dunham.

Dec. 21.—Marche Solennelle, Borowsky; "Lied des Chrysanthemes," Bonnet; "Song of Dawn," Vincent; Scherzo Symphonique, Op. 60, P. J. Mansfield; "Chant Pastorale," Guy Michell; "Offertoire in F minor," W. Faulkes.

Rollo Smith, Macon, Ga.—Rollo Smith, who recently left New York to become organist of Christ church at Macon, Ga., gave this program Dec. 8: Sonata No. 3, Guilmant; "To a Wild Rose," MacDowell; "Chant Pastorale," Tschaikowsky; Prelude No. 7, Chopin; Air from "Orpheus and Eurydice," Gluck; Symphonic Piece, Beethoven; Ase's Death, Grieg; Berceuse, Godard; Grand Chorus, Salome.

Paul A. Beymer, Houghton, Mich.—Mr. Beymer gave this program at his second recital of the season in Trinity church at Houghton Dec. 11: "In the Morning," Grieg; "Jubilate Deo," Silver; "Autumn," Johnston; Scherzo (from Sonata in E minor), Rogers; March of the Magi Kings, Dubois; Festival Hymn, Bartlett; Andantino, Lemare; Christmas Pastorale, Harker; Cantilene Pastorale, Guilmant; War March from "Rienzi," Wagner.

H. T. Huffmaster, Galveston, Tex.—The following numbers were played by H. T. Huffmaster at the organ recital at the close of the evening service Nov. 30, in Trinity Church: Pastorale Song, Dubois; Scherzo, Rogers; Largo, Handel; Serenade, Schubert; Grand Chorus, Dubois.

Gordon Balch Nevin, Easton, Pa.—Gordon Balch Nevin gave a recital at Grace Reformed church, Easton, Pa., Dec. 4, assisted by Mrs. C. L. Stotz, violinist, and Miss Rebecca Beam, contralto. He played: Sonata No. 1, First movement, Mendelssohn; Minuet in G, Beethoven; Fugue in F minor, Handel; Chanson-Meditation, Cottet; Scherzo (Canon), Judas-son; Consolation (new), Krause; Will o' the Wisp (MSS.), Nevin; "Humoreske," Dvorak; Toccata, Symphony No. 5, Widor.

Edward Kreiser, Kansas City.—Edward Kreiser gave the following selections at his 173d recital, Dec. 14, in the Independence Boulevard Christian Church of Kansas City: Toccata in B flat, Bossi; "Song of Sorrow," Nevin; Second Sonata, Felix Borowski; Legend, Federlein; Reverie, Frysinger; Toccata from the Fifth Symphony, Widor. His program Nov. 23, at the 172d recital, was: Messe de Mariage, Dubois; "In Paradisum" and "Fiat Lux," Dubois; "Gavotte des Mathurins," Lemaigre; "In Moonlight," Kinder; Grand March ("L'heure" Symphony), Raff.

Ivor A. Thomas, Council Bluffs.—Ivor A. Thomas, director of the conservatory of music of Tabor College in Iowa, gave the following program Dec. 3 at the First Congrega-

tional church of Council Bluffs, Iowa: Concert Overture, Vincent; "Sketch," Dubois; "Air du Dauphin," Roeckel; Fugue in E flat (St. Ann), Bach; Gavotte ("Mignon"), Thomas; Capriccio ("La Chasse"), Fumagalli; Caprice, Grison; Andante from Symphony in D (clock movement), Haydn; "To a Wild Rose," MacDowell; March on a Handel Theme, Guilmant.

Walter Keller, Chicago.—Walter Keller, organist of St. Vincent's church, Chicago, gave a recital in the First Congregational church of Charles City, Iowa, Dec. 11. He played: Concert Overture in C minor, Hollins; Fugue, C minor, Bach; Pastorale, Piatti; Funeral March and Seraphic Hymn, Guilmant; Adagio, from Sonata No. 3, Wrightson; Lento and Allegro, Kroeger; Variations on "Greenville," Gleason; Barcarolle, Bollinger; "Sous les Bois," A. Durand; Toccata, A. L. Barnes; Overture to "Merry Wives of Windsor," (arranged for organ by Walter Keller), Nicolai.

T. Scott Buhrman, New York.—T. Scott Buhrman played again at the "Old First" Church, New York City, in the Guilmant Organ School alumni series, Dec. 15, using the following program: Sixth Sonata (complete), Mendelssohn; Andante Cantabile from First Symphony, Beethoven; Adagio, Widor; Scherzo, Op. 65, No. 10, Max Reger; Minuetto Placido, Op. 18, No. 2, Buhrman; Prelude and Fugue in C, Bach; "Priere et Berceuse," Op. 27, Guilmant; Scherzo-Mosaic, Harry Rowe Shelley.

Joseph D. Brodeur, Spokane, Wash.—A Theodore Dubois program was given at Our Lady of Lourdes church, Spokane, Nov. 23, by Joseph D. Brodeur, assisted by his choir. The selections follow: Entrée du Cortège, from "Messe de Mariage;" "Sub Tuum," Quartet; Benediction Nuptiale, Organ; "Ave Maria" in G (unaccompanied), Chorus; "Panis Angelicus," Soprano solo and Chorus; "In Paradisum," Organ; Toccata, Organ.

Frederick Maxson, Philadelphia.—Mr. Maxson gave the 349th recital at Drexel Institute Nov. 27, playing: Fantasie Symphonique, Cole; Elegy, Noble; Sonata, C minor, Baldwin; Madrigal, Maxson; Grand Choeur Militaire, Federlein; Organ Concerto in F major, Handel; Overture to "William Tell," Rossini.

Miss Isabel Pearson, Duluth.—Miss Isabel Pearson gave these organ numbers at her latest monthly organ and choir recital in Trinity Pro-Cathedral at Duluth: Suite Gothique, Boellmann; Adagio, Op. 81, for violin and organ, Beethoven; Romance, Op. 40, for violin and organ, Beethoven; Andantino in D flat, Davan Wetton.

B. T. Wheatley, Saratoga Springs.—Bertram T. Wheatley, organist and choirmaster of Bethesda Episcopal church, Saratoga Springs, N. Y., is giving a series of recitals every Sunday at the close of the evening service. Mr. Wheatley's recitals are enjoyed by a large number of Saratoga people and the announcement that he would resume them was welcomed. The programs in December were:

Dec. 7.—"Cornelius March," Mendelssohn; Largo ("New World" Symphony), Dvorak; "Humoreske," Dvorak; Prelude on "Vepi Emmanuel," Lutkin; Grand Choeur in F major, Salome.

Dec. 14.—Grand March ("Queen of Sheba"), Gounod; Cantilene, Mailly; "Meditation Serieuse," Homer N. Bartlett; "Hymn Festus," Bartlett; "Evensong," Johnston; Fugue in D minor (from violin concerto), Bach.

Dec. 21.—Overture to the "Messiah," Handel; Christmas Pastorale, Dinelli; Offertory in C minor on Christmas Carols, Guilmant; "Noel Ecossais" (ancient Christmas Carol

in the Scotch style), Guilmant; Christmas Offertory, Lemmens.

Mr. Wheatley's new "Magnificat and Nunc Dimittis" in E flat was sung on Christmas. This composition is dedicated to the Rev. Arthur N. Taft, of St. Stephen's church, Colorado Springs, Colo.

Alfred Pennington, Scranton, Pa.—A recital was given on the four-manual Austin organ in Immanuel Baptist church, Scranton, Pa., by Alfred Pennington, the organist, assisted by the vested quartet and chorus choir, on the afternoon of Thanksgiving day. The organ part of the program follows: "Scherzo Symphonique," Lemmens; "A Northern Melody," Wolstenholme; "Evening Bells," Chauvet; Transcription, "Christians Awake, Salute the Happy," Hassard; Introduction to "Tristan and Isolde," Wagner; "Grand Choeur," Hollins; Romance, Maxson; "Fiat Lux," Dubois; Toccata in F (from Fifth Organ Symphony), Widor.

William P. Lamale, Mount Vernon, Iowa.—William P. Lamale, who is professor of organ at Cornell College, Mount Vernon, Iowa, gave a recital Nov. 25 in the College Auditorium, playing these selections: Bach, Toccata and Fugue in D minor; Faulkes, Minuet and Trio in B minor; Rheinberger, Sonata No. 12 in D flat major; Guilmant, Caprice; Wagner, "Liebestod" ("Tristan and Isolde"); Vierne, Finale (First Symphony).

Alfred C. Kuschwa, Harrisburg, Pa.—The following recital program was given at St. Stephen's Episcopal church Dec. 4: Sonata (in the style of Handel), Wolstenholme; "Song of Sorrow," Nevin; Piano and Organ, Pastorale, Guilmant; Toccata and Fugue in D minor, Bach; Concert Caprice, Kreiser; Piano and Organ, Romanze, Rubinstein; Scherzo Symphonique, Faulkes; "Christmas in Sicily," Yon; Piano and Organ, Marche Nuptiale, Widor.

F. V. Anderson, Toledo.—Ferdinand V. Anderson gave a recital Dec. 17 at St. Alban's church, Toledo, Ohio, assisted by Abram Ruvinsky, violinist. The selections were: Sonata in C minor, Op. 56, Guilmant; Toccata in C major, Bach; Meditation from "Thais," Massenet; "In Paradisum," Dubois; Cantilene Pastorale, Capriccio; "Souvenir," Drdla; "Ave Maria," Shelley; Concert Overture in C minor, Hollins.

Frank S. De Wire, Jamestown, N. Y.—Frank Sanford De Wire gave a recital at St. Luke's Episcopal Church, Jamestown, N. Y., Sunday evening, Nov. 30, playing these selections: Passacaglia in C minor, Bach; "Kamennoi Ostrom," Rubinstein; "Fiat Lux" and "In Paradisum," Theodore Dubois; Sonata in G minor, Rene L. Becker.

F. A. Henkel, Nashville.—Frederick Arthur Henkel had the assistance of Mrs. Else Harthan-Arendt of Chicago at the Art Association's free recital at Christ Church Dec. 14. Mrs. Arendt is by birth a Russian, and began her studies with her father, who was director of the Imperial Conservatory of Music in Odessa. The program follows: Prelude and Fugue, "Old Hundred," Eddy; "He is Kind," from "Herodiade," Massenet; (Mrs. Arendt); Funeral March, Chopin; "Meditation," Sturges; "Scherzo Symphonique," Frysinger; "Elizabeth's Prayer," Wagner (Mrs. Arendt); Pastoral Suite," Demarest.

G. Clifford Terry, Basking Ridge, N. J.—Christmas music by Mr. Terry at the Presbyterian Church was as follows: Prelude, March of the Magi Kings, Dubois; Anthem, "There Were Shepherds," Vincent; Soprano solo, "Night of Nights," Van de Water; Anthem, "Gloria," Mozart; Postlude, Hallelujah Chorus, Handel. Evening: Prelude, Christmas Pastorale, Dinelli; Anthem, "The Night Song of Bethlehem," Buck; Soprano solo, "Bethlehem," Beale; Anthem, "The Wondrous Story," Adams; Postlude, Festival March, Read.

Miss Alice R. Deal, Chicago.—Christmas music, given Dec. 21 at the Leavitt Street Congregational Church by Miss Deal included a post-ludal recital in the evening with

these selections: "An Ancient Christmas Carol," Dethier; "Shepherds in the Field," Malling; Offertory on Two Christmas Hymns, Guilmant; "March of the Magi," Dubois; Hallelujah Chorus, Handel.

Dr. H. J. Stewart, San Jose, Cal.—The last of a series of four recitals at the Pacific Conservatory of Music was given Dec. 8 by Dr. H. J. Stewart, head of the Northern California Chapter of the American Guild of Organists and one of the most widely-known composers of the West, assisted by Nat Landsberger, violinist, and Dean Warren Allen, organist of the Pacific Conservatory. The program follows: "Fantasia in D minor, Merkler; "Intermezzo" (from the "Wedding Suite"), Oliver King; Short Fugue in A minor, Bach; "Evensong," Johnston; "Triumphal March," Benedict (Dr. Stewart); Sonata in A minor, for violin and piano, Rubinstein (Messrs. Landsberger and Allen); Communion in F, Grison; "Barcarolle," Hoffman; "Gavotte de la Cour," Brocca; Musette in D, Chauvet; Processional March ("Montezuma"), Stewart (Dr. Stewart).

Carl Shackleton, Louisville.—Carl Shackleton gave a recital as follows Dec. 15 at Temple Adath Israel in Louisville: Allegro Appassionato (from Fifth Sonata), Guilmant; "Traumlied," Frysinger; Overture to "Tannhaeuser," Wagner; "Harmonies du Soir," Karg-Elert; Dreams (from Seventh Sonata), Guilmant; "March Funebre et Chant Seraphique," Guilmant; Serenade, D'Evry; Idylle, Carl Shackleton; Berceuse, Faulkes; Chant du Soir," Bossi; "Liebestod" (from "Tristan and Isolde"), Wagner, Andante Maestoso (from First Sonata); Salome.

Edwin Ernest Wilde, Providence, R. I.—Mr. Wilde gave a series of recitals in December at St. Stephen's Church as follows:

Dec. 7—"March Religieuse," Guilmant; "Starlight" and "A Wild Rose," MacDowell; Andante from "Symphonie Pathetique," Tschaikowsky; "Song of Thanksgiving," Booth.

Dec. 14—"Lamentation," Guilmant; Impromptu, Parker; Cantabile, Franck; "In Paradisum," Dubois.

Dec. 21—"Fuga Cromatica," Rheinberger; Larghetto, Mozart; "Noel" and "Chant Pastorale," Dubois; "Elevation," Rousseau.

Dec. 28—"Christmas March," Merkler; "Christmas Musette," Mailly; Pastorale Symphony, Handel; "Prayer and Cradle Song," Guilmant.

Herbert Alvin Houze, Buffalo.—A recital by Mr. Houze, who is well known as the organist of the Hotel Statler in Buffalo, was given Dec. 14 at Grace Universalist church, Buffalo. Mr. Houze played: Fantasia and Fugue in G minor, Bach; Meditation ("Nearer My God to Thee"), Baldwin; Wedding March, Dudley Buck; Grand Offertoire to St. Cecile No. 2, Batiste; "Air Du Dauphin," Roeckel; Paraphrase ("Last Rose of Summer"), Buck; Descriptive Fantasia—"The Storm" (by request), Lemmens-Houze; Minuet, Boccherini; "Ride of the Valkyries," Wagner.

Gene Ware, Providence, R. I.—Gene Ware at his fourth recital in Sayles hall at Brown University played request numbers as follows: Fugue in G minor, Bach; Andante Cantabile in B flat, Tschaikowsky; Pavane de Louis XVI, Brisson; Toccata (from "Suite Gothique"), Boellmann; Largo, Handel; "The Bee," from "Summer Sketches," Lemare; "Chant Negre," Kramer; Scherzo Symphonique, Faulkes.

Samuel A. Baldwin, New York.—The program for Professor Samuel A. Baldwin's free recital at the College of the City of New York at 4 p. m. Dec. 10 follows: Sonata in A minor, Andrews; "The Vision," Rheinberger; Prelude and Fugue in D major, Bach; Consolation, Ariel and Berceuse, Bonnet; Etude Symphonique, Bossi; Melody in F, Rubinstein; Overture, "William Tell," Rossini.

Sumner Salter, Williams College.—At his 105th recital in Grace Hall, Williamstown, Mass., Mr. Salter on Dec. 10 played: Fugue in G minor, Bach; Pastorale, Franck; "Reve An-

gelique," Rubinstein; "Peer Gynt Suite," Grieg; Concert Overture in C minor, Hollins.

S. Dwight Smith—Mr. Smith gave the inaugural recital Dec. 19 on the organ in the West Park Avenue Methodist Church of Columbus, Ohio, and also delivered his address on the "Evolution of the Organ." His selections were: Festal March, Smart; Spring Song, Mendelssohn; Rondo D'Amour, Westerhout; Marche Militaire, Schubert; Wedding Music, Buck; Marche Religieuse, Guilmant; "At Twilight," Frysinger; Humoresque, Dvorak; "Vesper Bells," Spinney; "The Evening Star" and "Pilgrims' Chorus," Wagner.

Mrs. J. C. Aylwin, Oakland, Cal.—Mrs. Josephine Crew Aylwin, F. A. G. O., gave the following program Nov. 23 at the First Baptist church of Oakland: Prelude and Fugue in G minor, Bach; Romance in B flat, Wheeldon; Fantasia in F minor, Freyer; Slumber Song, Nevin; Intermezzo in B flat minor, Callaerts; Pastorale, from Sonata in D flat, Op. 154, Rheinberger; Andante in F, Lefebure-Wely; Intermezzo in E, Major; Marche Pontificale, de la Tombelle.

Ralph H. Brigham, Northampton, Mass.—Mr. Brigham gave a Christmas program Dec. 22. He played: "Noel Normandie," Harvey B. Gaul; "The Holy Night," Dudley Buck; Prayer and Cradle Song, Guilmant; "Offertoire Sur des Noels," Boellmann; Ancient Christmas Carol in Scotch Style, Guilmant; "Christmas," Gaston Dethier.

Carleton Henry Bullis, Albion, Mich.—Mr. Bullis gave a recital in the faculty series at Albion College Dec. 10, playing: Sonata, Guilmant; The "Violin" Fugue, Bach; Intermezzo, Reger; Capriccio, Lemaigre; Reverie, Dethier; March and Chorus from "Tannhaeuser," Wagner.

Herbert F. Sprague, Toledo.—Mr. Sprague gave the following program at Trinity Church, Toledo, Ohio, Dec. 16: Praepludium et Fuga in D major, Bach; "Peer Gynt Suite," Grieg; Prayer and Cradle Song, Guilmant; Fifth Organ Symphony, Widor.

Dr. Orland A. Mansfield, Chambersburg, Pa.—Dr. Mansfield gave this program Nov. 29 at Wilson College on the new Möller organ; Maestoso e Fugghetta in D, Dr. Mansfield; Pastorale in G, from Concerto for Strings, Corelli; Chant Pastoral in C minor, and Cradle Song.

Dubois; Concert Alegro in G, Purcell J. Mansfield; Andante in C ("The Surprise"), Haydn; Offertoire in F, Lefebure-Wely; Sonata in D minor, Op. 65, No. 6, Mendelssohn; Allegretto in B minor, Guilmant; Overture in E minor, Morandi.

Fred G. Haas, Evansville, Ind.—Mr. Haas is giving postludal recitals after the evening sermon in Trinity M. E. church and draws large audiences. Nov. 16 he played: Grand March (from "Rienzi"), Wagner; Song Without Words, Mendelssohn; Minuet in G major, Beethoven; Sorie, Dunham; Intermezzo, Bizet; "Even tide," Harker.

Frank Q. T. Utz, Marshall, Mo.—Mr. Utz gave a recital Sunday afternoon, Dec. 14, in the Christian Church, playing: Prelude and Fugue in F, Bach; "The Cross," Ware; Sonate in A minor, Borowski; Fanfare, Guirand; Allegretto Grazioso, Fichthorn; "At Dawning" Cadman; "To You," Speaks; Fanfare, Ascher.

Edward F. Johnston—Edward F. Johnston gave a recital of his own compositions at Grace Church, Providence, R. I., Dec. 6 before an appreciative audience of nearly a thousand people. He played: "Autumn"; Rhapsody; Nocturne; Midsummer Caprice; "Resurrection Morn" and "Evensong."

Lemare Plays in the East.

Edwin H. Lemare played on the large Möller organ in the Church of the Good Shepherd at Scranton, Pa., Dec. 4, and on the Möller organ in the Clifton Avenue Methodist Church of Baltimore Dec. 12. His Scranton program follows: Toccata and Fugue in D minor, Bach; Sylvine from "La Farandole" Suite, Dubois; Christmas Song and Lullaby, Lemare; Sonata, No. 6, Mendelssohn; "Peer Gynt" Suite, Grieg; Intermezzo in D flat, Hollins; Rondo Capriccio, Lemare; Improvisation; Overture in A major ("Carneval"), Dvorak.

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A HAPPY NEW YEAR.

The Diapason wishes all of its readers and advertisers a very happy and prosperous New Year. It has been a good twelve-month which this paper has enjoyed, and it has merely reflected the prosperity and the activity of those with whom the organ is the center or a large part of their daily life. Organs are made better and more of them are made today than perhaps ever before, and for this we have reason to be thankful. What a pleasure it would be to have Bach, or Mendelssohn, or Rheinberger come back and play on the modern instrument! He might not approve it in every way, and he might even take sides in this combination—dead or live—debate, but he would have to admit that mechanical invention is at its zenith. And the day of great compositions and wonderful performance surely is not past.

MORE MUNICIPAL ORGANISTS.

Of municipal organists much is heard and more will be heard as time goes on, unless our powers of prophecy are of no value at all. While Atlanta has settled its search for a great performer to play for it on the Auditorium organ, in the selection of Mr. Edwin Arthur Kraft, on which we wish to congratulate the southern city, San Diego is considering the subject, for its great park organ, the gift of John D. Spreckels, is soon to be installed. Latest news from San Diego is to the effect that the city council is about to establish the position of city organist, and applications for it already are being received. When 1924 comes we venture to say that The Diapason will be able to record that at least three-score progressive American cities have municipal organists.

In England they have introduced a plan which we hope will be adopted by many Americans who desire to perpetuate good music, which is as important as large libraries or well-equipped educational institutions. Mr. J. Skinner of Brighton, one of our readers, sends us a press clipping showing the bequests in the will of William Weir, a millionaire Scottish ironmaster. Mr. Weir left £1,000 for an organist endowment fund in the Arnsheen Parish church.

One of the most interesting features The Diapason ever has had the privilege of presenting to its readers is the series of communications from organists and organ builders on the question of "dead" or movable combinations. When we begin to feel that the discussion is about to lag, and that everything has been said on the absorbing theme, there arrive letters that scintillate with wit and bristle with valuable suggestions. Do not miss our contributors' articles. Men such as Mr. Skinner prove that they can write as well as they can build organs.

The Diapason congratulates Mr. Alfred E. Whitehead, the Canadian organist, who on Christmas day led to the altar Miss Amy Mosher, of Truro, N. S., who was in his choir when he played in that city. The honeymoon was passed in Boston and Mr. and Mrs. Whitehead will be at home at Sackville, N. B., where Mr. Whitehead teaches in the Mount Allison Ladies' College.



News of the American Guild of Organists

Headquarters Social Meeting.

The first social meeting of the season was held on Monday afternoon, Dec. 8, at the Church of the Divine Paternity. The subject for discussion was "Improvisation" and Frederick Schlieder was the principal speaker. He prefaced his remarks by saying he believed that improvisation was possible for everyone and that the popular idea that it came only as the result of a special gift was a fallacy. He proceeded to analyze the materials from which music is made and from that went on to lay down a few general rules for the use of these materials in improvisation. His remarks were listened to with the closest attention and at the close a general and informal discussion took place.

It was felt that the subject was much too large to be disposed of at one meeting and the proposition of Warden Andrews that another meeting of the same character be held to continue the subject was received with enthusiasm. Mr. Schlieder promised to be present and to elucidate his theories further.

It is to be hoped that as many as can do so will attend the next meeting, as, aside from the enjoyable social character of these meetings, it is planned to make them beneficial by considering various phases of music and of the profession. The meetings will be informal and the discussions will be "free-for-all."

Ontario Chapter.

At the recent meeting in St. James Square Presbyterian Church, Toronto, Healy Willau, gave an address on "Modern Music and Its Relation to the Church Service." This was followed by a short organ recital as follows:

Homer N. Bartlett—"Meditation Serieuse."

Widor—Toccata from Fifth Symphony, Dr. T. A. Davies.

Karg-Elert—Chorale Prelude, "By the Waters of Babylon."

Véerne—Finale from First Symphony, Richard Tattersall.

Willau—Prelude and Fugue in C minor, Scherzo, Epilogue, Improvisation on given theme, Healy Willau

Northern California Recital.

William W. Carruth gave a recital under the auspices of the Northern California chapter at the First Congregational church of Oakland, Cal., Nov. 30 at 3:30 p. m. Mr. Carruth played as follows: Doric Toccata, Bach; Andante Sostenuto from Symphony Gothic, Widor; Scherzo, Gigout; "Chant Negre," Kramer; "Choeur et Danse des Lutins," Dubois; Allegro from Symphony VI, Widor; Marche Funèbre et Chant Seraphique, Guilmant. The last number was played in memory of William B. King.

Meeting of the Council.

A meeting of the council was held Monday, Nov. 24. Those present were Messrs. Hadden, Day, Brewer, Andrews, Elmer, Federlein, Norton, Gale, Keese, Demarest, Baier, Wright and Schlieder. Mr. Day, for the public meetings committee, reported that a social meeting would be held at the Church of the Divine Paternity, Seventy-sixth Street and Central Park West, Monday, Dec. 8, at 3 p. m. Frederick Schlieder was to give a talk on "Improvisation."

Several members were dropped from the rolls for non-payment of dues.

The following were elected colleagues:

C. Virgil Gordon, New York.
Braulard Avery, New York.
T. Tertius Noble, New York.
David R. Adamson, Brooklyn.
Miss Wilhelmina Grant, Brooklyn.
Frank C. Woodruff, Brooklyn.

Andrew J. Baird, Poughkeepsie, N. Y.
Albert R. Weidlund, Arlington, N. J.
Mrs. F. N. Nichols, Houghton, Mich.
George A. Bluthardt, St. Louis.

Ernest P. Staum, St. Louis.

Nicholas W. Devereaux, St. Louis.

Miss Ida Missildine, Kirkwood, Mo.

William G. Robertson, Richmond, Va.

Mrs. Roy W. Wonson, Staunton, Va.

Miss May C. Tomlin, Petersburg, Va.

Mrs. H. D. Armstrong, Richmond, Va.

Mrs. J. S. Taylor, Washington, D. C.

Ernest D. Leach, Washington, D. C.

Paul M. Giese, Washington, D. C.

Miss Helen Burkhardt, Washington, D. C.

Roy W. Francis, Everett, Mass.

Mrs. Martha F. Gale, Canterbury, Mass.

Fred E. Leitsinger, Brattleboro, Vt.

Miss Sara L. Coolidge, Cambridge, Mass.

Miss Ruth Haneisen, Cleveland.

Arthur B. Sauer, Cleveland.

Harry C. Banks, Jr., Ardmore, Pa.

Woodruff Jones, Germantown, Pa.

Sherlock Wenerd, Germantown, Pa.

Warren H. Galbraith, Baltimore.

Marion J. Woodford, Baltimore.

Miss C. E. Foreman, Utica, N. Y.

Florence J. Pierce, Utica, N. Y.

John E. Hill, Utica, N. Y.

Mrs. Grace B. Wright, Utica, N. Y.

Miss Julia C. Goettel, Syracuse, N. Y.

Earl B. Collins, Syracuse, N. Y.

George Van Deusen, Syracuse, N. Y.

Miss Lena Richards, Little Falls, N. Y.

Margaret Lamberson, Portland, Ore.

Roy R. Shrewsbury, Redlands, Cal.

Morris H. Curr, Los Angeles, Cal.

F. Dellepiane, San Francisco.

Henry Von Bremer, San Francisco.

Miss Ruth B. Austin, San Francisco.

Roscoe W. Lucy, Oakland, Cal.

Illinois Chapter Dinners.

The two dinners of the Illinois chapter this season have been successful in every way, especially socially. Rosseter G. Cole, the dean, has presided at both. Twenty-five were present at the first and twenty-one at the second. J. Lawrence Erb gave an interesting talk on "The Rural Organist" at the dinner Dec. 8. He touched upon the lack of training of the organist in small towns as a rule; on the necessity of his hearing recitals by good visiting organists, and on the benefit to be derived by Chicago organists in getting into closer touch with the rural organists. Mr. Cole also was a speaker.

Missouri Chapter Recital.

Under the auspices of the Missouri Chapter a recital was given Sunday, Dec. 14, at 3:30 p. m. in the Church of the Messiah at St. Louis by Ernest R. Kroeger, assisted by the church quartet. The program: Messe de Mariage, Dubois; "The Lord Shall Comfort Zion," E. R. Kroeger; Rhapsodie (No. 1) on a Breton Melody, Saint-Saëns; "A Sunset Song," Vincent; Sortie in D minor, J. H. Rogers; "God Is a Spirit," W. S. Bennett; Fantasie and Fugue in G minor, Bach.

Address by Mr. Hope-Jones.

Robert Hope-Jones addressed the Central New York Chapter Dec. 3 at Utica on "A Revolution in Organ Building." It was decided to hold the next meeting in the Grace Church choir rooms Wednesday evening, Jan. 7, at 8 o'clock. Paul Buhl will then speak on "Organists' Perplexities." D. C. Garretson, dean, introduced the speaker, saying in part: "The guild is for the general uplift of its members and it is hoped that the members will do all that is possible for the success of the organization. One of the essential things for every organist is a knowledge about the inside of the organ, and it was with that purpose in mind that we arranged a series of lectures on that subject. I take great pleasure in introducing to you the man who has done more for the advancement of organ building than any one else, Mr. Hope-Jones."

Mr. Hope-Jones said in opening that he was afraid the wrong man had been picked out to give the lecture, for he intended to speak of the organ as it would be about twenty years from now. He said that he was an electrical engineer by profession, and that was why he had been able to turn electricity to such uses in his organs.

Southern Ohio Recitals.

Five organ recitals were given at Christ Church, Cincinnati, beginning the day after Christmas and continuing through Wednesday, the 31st. These recitals consisted of half-hour programs, beginning at noon, and were

under the auspices of the Southern Ohio Chapter. The admission was free and the following organists played: Paul S. Chance of London, Ohio; Harrison Le Baron of Oxford, Ohio, and Lillian Plogstedt, John Yoakley and C. Hugo Grimm of Cincinnati.

Western New York Chapter.

William Benbow played under the auspices of the Western New York Chapter Dec. 11 at Holy Trinity Lutheran Church, Buffalo. Mr. Benbow's program opened with the first movement of Rheinberger's sonata, op. 98, which is developed on the Ninth Gregorian psalm tone. Other numbers included Dethier's charming "Pastoral Scene," the "Song of Sorrow," by Nevin, the effective "Allegro Marziale," Weber-Best, "Valet Will Ich Dir Geben," one of the figured chorales that Bach has made immortal, and an attractive scherzo by Hoyte, closing with Hesse's brilliant Toccata in A flat.

The first public recital under the auspices of the Western New York Chapter was given by Miss Helen J. Schaefer, Dec. 1, at the Third Presbyterian church, of Rochester, with this program:

Introduction, Theme and Variations, Hesse; Fugue in D major, Bach; Romance, Renner; Allegretto, DeBoeck; Concert Overture in C minor, Hollins; Andante Cantabile, Widor; Intermezzo, Callaerts; Finale (from Sonata in C minor), Baldwin.

Northern Ohio.

A service under the auspices of the Northern Ohio Chapter was held Dec. 30 at Trinity Cathedral, Cleveland. The music consisted of the works of Harry Alexander Matthews. The choral parts were sung by the cathedral choir under the direction of Edwin Arthur Kraft, organist and choirmaster. The program was: Prelude—Paean, (Played by Mr. Kraft); Processional Hymn 60; Cantata, "The Story of Christmas;" Address, Dean Du Moulin; Offertory-Cantilene (played by Mr. Kraft); Recessional, Hymn 505; Organ Postlude—Concert Overture in D Minor (MS) (Written for this service and played by the composer); Caprice, "To Spring," (Played by the composer); Evening Song (Played by the composer); Toccata in G minor (Played by Mr. Kraft).

The November business meeting of the Northern Ohio Chapter was held Nov. 3 at Trinity Cathedral House. Despite the rainy evening twenty-one members braved the elements. As rapidly as possible the chapter is weeding out the dead wood from its membership—those who never attend meetings, pay their dues or take any interest in the activities of the chapter being stricken from our books with the consent of the council. Nov. 18 Roy J. Crocker gave a recital at the Wade Park M. E. Church. A good audience greeted him.

C. C. CARTER IN NEW PLACE

Baltimore Organist, Long at St. Luke's, Goes to St. David's Church.

After serving St. Luke's Protestant Episcopal Church at Baltimore nearly twenty-four years, C. Cawthorne Carter, 2019 North Charles street, organist and choir trainer, goes to St. David's Church, Roland Park, Jan. 1 to accept a similar position. Mr. Carter's decision to leave St. Luke's Church, where he made thousands of friends, was a shock to the members of that congregation.

As successor of the late Loraine Holloway at St. David's Mr. Carter will be filling a position which has been conspicuous for many years. St. David's is a prosperous parish in a section of the city which is developing rapidly into a great center of wealth, art, education and civic betterment.

Andrew Carnegie has given the Lutheran church of Tittersville, Pa., \$1,000 toward an organ. To the Columbus Street Baptist church of Waco, Tex., of which the Rev. F. S. Grover is pastor, he has given \$2,000. Another gift is of \$1,500 to the Christian church of Lafayette, Ind.

Philip A. N. Bansbach, of Pittsburgh, Pa., has entered upon his new duties as organist of the Church of St. Vincent de Paul at Los Angeles, Cal.

TALKS MARK A NOON SERIES OF RECITALS

CLIFFORD DEMAREST'S PLAN

Plays in Church of the Messiah, New York, Which, Being in Shopping District, is Admirably Situated For Purpose.

Short talks on music are features of a series of recitals by Clifford Demarest at the Church of the Messiah in New York Wednesdays at noon.

These recitals last season proved to be so popular that Mr. Demarest arranged the new series on similar lines—that is, a five-minute talk on some phase of music is given before each recital, and brief comments and explanatory notes precede the playing of each piece. The programs are so arranged that while they are calculated to entertain, they also aid in increasing the interest of the audience in organ music.

The Church of the Messiah is admirably situated for such a series, being in the heart of the shopping district, and lovers of good organ music find it well worth while to spend the noon hour there.

The December and January programs follow:

Dec. 3.—Fifth Sonata in C minor, Guilmant; Intermezzo, Hollins; "Echo Bells," Brewer; Andante from "Surprise Symphony," Haydn; Fantasia, "My Old Kentucky Home," Lord.

Dec. 10.—Concert Prelude in D minor, Kramer; Largo from "New World Symphony," Dvorak; Scherzo (Canon), Jadassohn; Fugue in E flat (St. Ann's), Bach; Andante from "Fifth Symphony," Beethoven; Festive Hymn, Bartlett.

Dec. 17.—Priests' March from "Athalie," Mendelssohn; Canzona, Demarest; Fugue in A minor, Bach; Meditation, Sturges; Humoreske, Dvorak; Finale in E flat, Guilmant.

Jan. 7.—"Paean," Matthews; Serenade, Schubert; Fugue in G minor, Bach; Prayer and Cradle Song, Guilmant; Tone Poem, "Finlandia," Sibelius.

Jan. 14.—Andante Religioso, Demarest; Cantilena, Demarest; "A Pastoral Suite," Demarest; Serenade, Demarest; Symphonic Postlude, Demarest.

Jan. 21.—Prelude to "Lohengrin," Wagner; "Forest Murmurs" from "Siegfried," Wagner; Good Friday Music from "Parsifal," Wagner; Prize Song from "Die Meistersinger," Wagner; Pilgrims' Chorus from "Tannhaeuser," Wagner.

BIGGS PLAYS AT BUFFALO

Youngest Concert Organist Gives Elmwood Hall Recital Dec. 7.

The free organ concert at Elmwood Music Hall in Buffalo on Sunday afternoon, Dec. 7, was given by Richard Keys Biggs, organist of St. Ann's Episcopal church, Brooklyn, N. Y. He was the founder and for two years sub-dean of the present Michigan chapter of the American Guild of

Organists. In 1911 he was organist and choirmaster of St. Paul's Episcopal church, Cleveland. Mr. Biggs is the youngest concert organist before the public.

The program of the concert was: "Epithalamium" ("Wedding Hymn"), Woodman; "Contemplation," Friml; Marche Nocturne, MacMaster; "A Royal Procession," Spinney; Offertory in D flat, Biggs; "Chant d'Amour," Gillette; Fantasie Symphonique, Cole; Sonata No. 3, in C minor, Guilmant; Caprice ("The Brook"), Dethier; Meditation, Kinder; Finale, Act 2, of "Madame Butterfly" (Arranged by R. K. Biggs), Puccini; Scherzo from Sonata in E minor, Rogers; Intermezzo, Major; Toccata in F, Crawford.

PHILADELPHIA SERIES IS ON

American Organ Players' Club at the Central High School.

The second series of free monthly organ concerts by members of the American Organ Players' Club of Philadelphia is being given under the auspices of the faculty of the Central High School and the patronage of William L. Austin. Rollo F. Maitland played Nov. 6 and John McE. Ward Dec. 4. Jan. 8 David E. Crozier will play, Feb. 6 William F. Stansfield and March 5 Laura Wood-Grebe.

The December program by Dr. Ward was: Fantasie "Eine Feste Burg," William Faulkes; Canzonet, Elliott; "March Funebre" (Arranged by Mr. Ward), Tschaikowsky; Berceuse, Clarence Dickinson; "The Dance of Death" (piano and organ), Jean Sibelius; Meditation, F. St. Clair; Hungarian Dance, Brahms.

DR. FALK ON CONCERT TOUR

Plays at the Buffalo Convention Hall for the Eighth Time.

Dr. Louis Falk, assisted by his daughter, Mrs. F. M. Miller, gave organ and song recitals in Buffalo, Pittsburgh and Steubenville, Ohio, Dec. 21, 22 and 23. The recital in Buffalo was on the great convention hall organ and marked the eighth appearance there of Dr. Falk.

The veteran Chicago organist has made engagements for January at Keokuk, Iowa; Bowling Green, Mo., and Fort Wayne, Ind.

Sings the "Messiah" Twice.

The Apollo Musical Club of Chicago gives two performances of Handel's "Messiah" during the Christmas holidays—Monday, Dec. 29, and Friday, Jan. 2. The solo artists engaged for both concerts are Mabel Sharp Herdien, soprano; Rose Lutiger Gannon, contralto; Arthur Middleton, bass, and Reed Miller, tenor. Harrison M. Wild is the conductor.

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Rebuilt by John E. Byington.

John E. Byington of Dixon, Ill., has rebuilt the organ and installed an Orgoblo in the English Lutheran Church of Iowa City, Iowa. He also rebuilt the organ in the First Baptist Church at Mount Carroll, Ill., recently.

JUDSON W. MATHER,

Concert Organist.

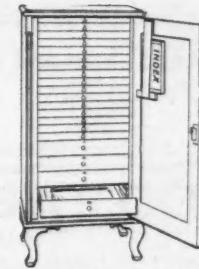
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Following is the complete specification of the Hope-Jones unit orchestra recently installed at the Pitt Theater in Pittsburgh, which has attracted a great deal of attention, and on which Mr. Hope-Jones has just put the finishing touches:

PEDAL (Compass 32 Notes).

Ophicleide, 16 feet.
Bass, 16 feet.
Clarinet, 16 feet.
Tuba Horn, 8 feet.
Cello, 8 feet.
Flute, 8 feet.
Ophicleide, Pizzicato touch, 16 feet.
Bass Drum, second touch.
Kettle Drum, second touch.
Crash Cymbals, second touch.
Cymbals, second touch.
Great to Pedal.
Diaphone, 32 feet.
Bombard, 16 feet.
Diaphone, 16 feet.
Tibia, 16 feet.
Vox Humana, 16 feet.
Tuba, 8 feet.
Octave, 8 feet.
Tibia, 8 feet.
Clarion, 4 feet.
Diaphone, 32 feet, second touch.
Balcony to Pedal.
Three adjustable combination toe pistons.

ACCOMPANIMENT (Compass 61 Notes).

Contre Viole (Tenor C), 16 feet.
Tuba Horn, 8 feet.
Horn Diapason, 8 feet.
Clarinet, 8 feet.
Viole d'Orchestre, 8 feet.
Viole Celeste, 8 feet.
Concert Flute, 8 feet.
Krumet, 8 feet.
Celestina, 8 feet.
Viol, 4 feet.
Octave Celeste, 4 feet.
Flute, 4 feet.
Twelfth, 2 2-3 feet.
Piccolo, 2 feet.
Harp, 4 feet.
Chrysogloss, 2 feet.
Snare Drum.
Tambourine.
Castanets.
Tuba Horn, 8 feet, second touch.
Clarinet, 8 feet, Pizzicato touch.
Concert Flute, 8 feet, Pizzicato touch.
Twelfth, 2 2-3 feet, Pizzicato touch.
Glockenspiel, second touch.
Xylophone, second touch.
Cathedral Chimes, second touch.
Sleigh Bells, second touch.
Triangle, second touch.
Solo to Accompaniment, second touch.
Solo to Accompaniment, Pizzicato touch.
Vox Humana, 16 feet.
Vox Humana, 8 feet.
Diaphonic Diapason, 8 feet, second touch.
String, 8 feet, second touch.
Tibia, 8 feet, Pizzicato touch.
One double touch tablet to cause the pedal stops and couplers to move so as at all times to furnish automatically a suitable bass.
Ten double touch adjustable combination pistons.

GREAT (Compass 61 Notes).

Ophicleide, 16 feet.
Clarinet, 16 feet.
Contre Viole (Tenor C), 16 feet.
Krumet (Tenor C), 16 feet.
Tuba Horn, 8 feet.
Horn Diapason, 8 feet.
Clarinet, 8 feet.
Viole d'Orchestre, 8 feet.
Viole Celeste, 8 feet.
Concert Flute, 8 feet.
Krumet, 8 feet.
Celestina, 8 feet.
Clarion, 4 feet.
Viol, 4 feet.
Octave Celeste, 4 feet.
Flute, 4 feet.
Twelfth, 2 2-3 feet.
Viol, 2 feet.
Piccolo, 2 feet.
Tierce, 1 3-5 feet.
Harp.
Xylophone.
Sleigh Bells.
Bells.
Chrysogloss.
Ophicleide, 16 feet, second touch.
Octave.
Solo to great.
Solo to great, second touch.
Solo to great, Pizzicato touch.
Sforzando touch.
Tuba Mirabilis, 8 feet.
Tuba Mirabilis, 8 feet, second touch.
Diaphonic diapason, 8 feet, Pizzicato touch.
String, 8 feet, second touch.
Tibia Clausa, 8 feet, second touch.
One double touch tablet to cause the pedal stops and couplers to move so as to furnish automatically a suitable bass.
Ten double touch adjustable combination pistons.

BALCONY (Compass 61 Notes).

Bombarde, 16 feet.
Diaphone, 16 feet.
Tibia, 16 feet.
Tuba Mirabilis, 8 feet.
Diaphonic Diapason, 8 feet.
String, 8 feet.
Tibia, 8 feet.
Vox Humana, 8 feet.

Clarion, 4 feet.
Piccolo, 4 feet.
Xylophone.
Glockenspiel.
Bombard, 16 feet, second touch.
Xylophone, second touch.
Glockenspiel, second touch.
Great to balcony.
Great octave to balcony.
Solo to balcony.
Sforzando touch brass.
One double touch tablet to cause the pedal stops and couplers to move so as to furnish automatically a suitable bass.
Ten double touch adjustable combination pistons.
SOLO (Compass 37 Notes).
Tibia Clausa, 8 feet.
Trumpet, 8 feet.
Oboe, 8 feet.
Oboe Horn, 8 feet.
Quintadena, 8 feet.
Glockenspiel.
Xylophone.
Cathedral Chimes.
Sleigh Bells.
Bells.
Six combination pistons.
STAGE ORGAN.
PEDAL.
Piano, 16 feet.
Stage organ to pedal.
ACCOMPANIMENT.
Piano, 8 feet.
GREAT.
String, 8 feet.
Oboe Horn, 8 feet.
Vox Humana, 8 feet.
Octave.
Piano.
Mandolin.

Plays His Own Compositions.

Alexander S. Gibson, organist of the First Congregational Church, Norwalk, Conn., took advantage of the occurrence of his birthday on Sunday, Nov. 30, to present a program of choir music selected entirely from his own compositions. He has been organist and director of music at this church for thirty-four years—not consecutively, but in periods of seventeen and one-half and sixteen and one-half years. An interval of eleven years was spent in Waterbury and Danbury. Born in Brooklyn, N. Y., in 1843, Mr. Gibson began playing the organ in church at the age of fourteen and has not been without an engagement, except for two and one-half years spent in the navy during the war of the rebellion.

VENERABLE BUILDER RESTS

Paul Wagner, Employed by Roosevelt and Jardine, Has Retired.

Paul Wagner, the venerable organ builder who worked for Hall and La- beaugh and assisted them in building the first electric organs in the United States, has retired from service and is to live on his orange orchard at St. Cloud, Fla. Mr. Wagner says that the first electric organs had enormous batteries, and in playing them the sparks from the contacts were as big as walnuts.

Mr. Wagner was also reed voicer at Roosevelt's factory, foreman for Jardine for twenty-five years and foreman for George Kilgen & Son at St. Louis twelve years. He installed for Jardine the large electric organ on the steamship St. Paul.

GOOD MUSIC BY VAN DUSEN

Plays Hook-Hastings Four-Manual in Chicago Scientist Church.

Frank W. Van Dusen provided excellent music for the formal dedication Nov. 23 of the Eighth Church of Christ, Scientist, Michigan avenue and Forty-fourth street, Chicago, of which he is the organist.

The organ is a Hook & Hastings four manual, fully described in The Diapason at the time of its completion.

Mr. Van Dusen played the Dubois "Hosannah" for a voluntary, Johnston's "Evensong" for an offertory and "Finale" from the G minor Sonata by Piatti for the postlude, in all these displaying remarkable technical abilities, perfect knowledge of registration and style and finish.

Henry Reinisch of Grand Rapids, Mich., has finished a two-manual organ for "Eichenheim," the home of Mr. and Mrs. Adolph Brandt, at Grand Rapids. The organ has six stops in the swell, four in the great and one in the pedal, with space for enlargement. An Orgoblo furnishes the wind.

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TO OPEN A CHURCH BUREAU

National Association of Organists
Will Obtain Positions.

At the last meeting of the executive committee of the National Association of Organists it was decided to open a national registration bureau for the members of the association, with a view to securing positions. This step has been urged by the members for years. There will be no charge for registration, but when the position is secured 5 per cent of the first year's salary is to be paid to the association. Churches throughout the United States will be notified that organists can be furnished, and positions will be made known to the members of the association.

A proof-sheet of the active and associate membership shows a roll of about 4,000 organists and the list is growing every day. An effort is being made to secure at least one organist in every town in the nation to represent the association. The dues of \$1 a year being small, it is hoped to enroll practically all the organists and to secure their personal co-operation in the upbuilding of the membership.

Tali Ese Morgan, the national superintendent, has opened new offices at the Gerard, 123 West 44th street, New York, to which address all correspondence should be sent. Next fall Mr. Morgan is to make a tour of the south and the west to arouse interest in the 1915 convention, to be held at the world's fair in San Francisco. District conventions for one day, with a banquet in the evening, are to be arranged at different centers within a radius of about one hundred miles.

The program committee, Arthur Scott Brook, chairman, is at work for the seventh annual convention at Ocean Grove next August.

OPENED BY J. R. GILLETTE

Dedicatory Recital on Moller Organ
at Ilion, N. Y., Given Dec. 2.

James Robert Gillette gave the dedicatory recital at the First Presbyterian church of Ilion, N. Y., Dec. 2 on a Moller organ of two manuals and twenty-four sets of speaking stops, including chimes.

Following was the program given by Mr. Gillette: Prelude in C sharp minor, Vodorinski; Prayer and "Even-song," Johnston; Toccata in D, Becker; Meditation, Sturges; Humoreske, Dvorak; Marche Religieuse, Guilmant; Toccata and Fugue in D minor, Bach; Gavotte, Conant; "At Twilight," Frysinger; "In Moonlight," Kinder; Fantasia on the hymn "Urbs Beata," Faulkes; "Chant d'Amour," Gillette; Sonata No. V. (Allegro Appassionato), Guilmant.

Dedicates a Haskell Organ.

An organ built by Haskell, of Philadelphia, having two manuals and fourteen speaking stops, with electro-pneumatic action, was dedicated Nov 27 by Ernest H. Artz, organist of St. Andrew's Reformed church, in the Park Evangelical church of Reading, Pa. Mr. Artz's selections were:

Overture, "King Arthur," Smeton; Prelude and Fugue (C minor), Bach; Maestoso Moderato and Andante Funebre, from Sonata (A major), Grey; Autumn, Johnston; "Buona Notte" ("Good Night"), Nevin; "Finlandia," Sibelius; Fantasie, Omer Guirand; "Bethany" (varied), Artz; Sunset (from "The Pastoral Suite"), Demarest; Fanfare in D major, Lemmens.

Gordon Graham to Cincinnati.
Frank W. Pierce, for thirty-six years organist at Grace church, Avondale, Cincinnati, has resigned, his resignation being accepted with unusual expressions of regret by members of the church. Gordon Graham, for years organist and choirmaster at St. Mark's church, Milwaukee, and later at Racine, Wis., and Chattanooga, Tenn., will succeed Mr. Pierce, and a boys' vested choir will be started.

The Voteler-Hettche Organ Company, of Cleveland, has installed an organ costing \$2,500 in the First Methodist church of Richmond, Ind.

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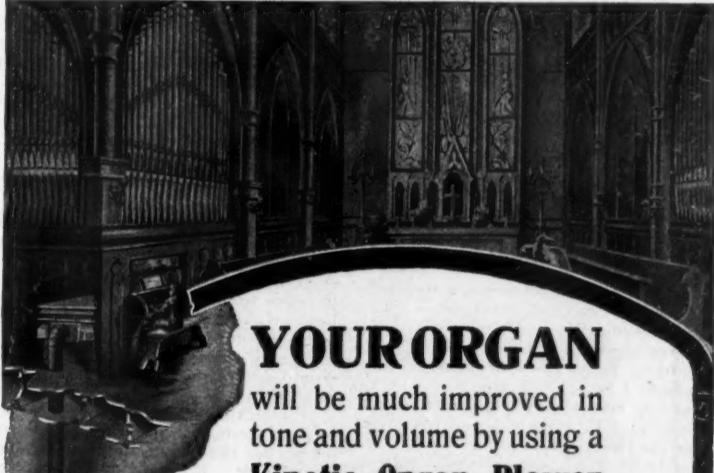
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Opinions of Readers
of The DiapasonThe Combination, The Swell-Box
And Other Questions

Boston, Dec. 1, 1913.—Editor of The Diapason. Dear Sir: I changed my view of the value of this controversy on dead combinations some time ago and do not see that it matters whether I participate in a "dignified discussion" or regard it as a joke.

Some time ago Mr. Demarest wanted to know how it was possible to make a certain change with the movable combinations without two or three moves. I showed how it could be done with one. He ignored my reply. He says it "behooves me not to belittle organists who play the organ on Sunday" (which I had no desire to do).

How does he regard them? On Nov. 7 he writes: "My illustrations are elementary in order that organists will understand them." Ciphering Piccolo!

I think Mr. Demarest is like a certain Scotsman I once heard of. He is willing to be convinced, but he'd like to see the man that could convince him.

Will Mr. Demarest please answer this question: If you draw registers coronean and tremolo by hand as a solo, how can you get rid of them and draw voix celeste with a single motion, either with use of pistons or registers, with the dead system? Also, am I right in stating that any and every stop drawn by hand is no longer subject to the combinations? Will Mr. Demarest kindly send an example for his side of the case that cannot be done in one movement with the live combinations, assuming both to be adjustable?

I feel that some of your correspondents in advising a dual system overlook the fact that with the movable knobs with adjustable combinations every conceivable change can be obtained by a single motion, even to a return to a combination drawn by hand, and that all the registers, whether drawn or not, are at all times subject to the combinations, and that any statement that the visible combination is slow or noisy, or not reliable, is due wholly to lack of acquaintance and experience with this mechanism and contrary to the facts.

I challenge Mr. Demarest's statement (not his sincerity) that there is a firm who has built "six or eight of the largest organs in the country within the last year with immovable combinations." A record of that sort merits the fullest publicity. Please name these organs and their builder. Was Mr. Demarest present when the questions of the mechanism were being decided? If I can be shown that a firm built six or eight of the largest organs in America in one year, I will believe the organists voluntarily chose the dead combinations. I doubt the statement, for this reason:

During the seven years I have been building the visibly operated combinations I have never, that I can recall, had the subject of dead combinations mentioned by a purchaser, except that one or two have asked: "Your combinations move the knobs?" just to be sure they were to have the right system.

I have dealt with many of the American and European organists of conspicuous ability. Perhaps those who are asking for the dead combinations belong to the "younger generation, the organists of the future," to whom an octave coupler is of more value than a stop of pipes, and who are pleased to describe our organists of reputation and experience as narrow, prejudiced, old-fashioned, because they cannot share the callow excitement which the futurist finds in a rainbow of electro-pneumatic vaudeville.

Inasmuch as everybody's mind is made up and nobody cares who knows it, and everybody who wants a dead one goes to this mysterious firm, and the American Guild of Or-

Evidently the one failure which he experienced through the eighteen years with his enclosed stentorphone and tuba has embittered him for life against a builder who does know how to make reasonable swell chambers, ganists has put the question on the shelf, why worry? Yours truly,

ERNEST M. SKINNER.

The Swell-Box Question.

Editor of The Diapason. Dear Sir: Undoubtedly Mr. John Q. Everson is right in his contention that a good modern swell box alters the quality of tones as well as modifies their power. The truth of his assertion can be readily demonstrated even in the case of an old-fashioned wooden swell box, with wooden shutters.

Let a quintadena (preferably of 16-foot pitch) be drawn. Play a scale passage or an arpeggio with the box wide open; then immediately repeat the same passage with the box closed. Do this several times in quick succession and even an untrained listener will recognize a difference in the quality of the sound. When the box is open the ground tone may predominate and the twelfth be but slightly heard, but when the box is closed the ground tone will be reduced in power much more than its first harmonic (the twelfth).

Helmholtz and other scientists have shown us that the timbre or quality of a musical tone depends solely upon the relative strength of the ground tone and its harmonic overtone (or its various overtones). In view of these established facts theory shows that a good swell box must modify the quality as well as the power—thus according with the practical fact, as observed by Mr. Everson, the late Frederick Archer and hundreds of others.

With my cement boxes, aluminum vacuum swell shutters and patent sound trap joints, this change in tone quality naturally appears at its maximum.

It is a pleasure to agree with Mr. Everson, but I must deny myself that pleasure when he declares it disadvantageous to render expressive every stop in an organ. One might as well argue that some great instrument devoid of expressive power ought to be introduced into an orchestra! The result would be utterly inartistic. It is equally inartistic in an organ and it is only the fact that we have, from our youth up, grown accustomed to it there, that prevents our own loud condemnation.

When the shutters are placed, as they always should be, immediately above the pipes, half an inch extra wind pressure is all that is required to make up the trivial loss in tone power resulting from enclosure of the pipes. Faithfully yours,

ROBERT HOPE-JONES.

Last Word on Swell-Box.

My dear editor of The Diapason: May I once more presume on your space to make final reply on the swell-box question. And after this I promise to be as good as possible and leave the subject to its own merits, for I am sure a debate between myself and my swell-box's opponent would be of no further interest to your readers.

If anything can, with one set of pipes, produce three distinct tone values for the organ, by all means let us have it. My opponent says the swell shutters do this. Then, hurrah for swell shutters! I never heard them do it, but he says they do. Another point in favor of universal swells! He does not question the value of the tone of the register that is placed in the swell-box and does not consider it impaired in the least. Neither do I. In fact, I am sure it will not be impaired when put in by a sensible builder. Then we can put them all in the swell chambers and use the shutters when we want to control and modify our tone quantity without changing its quality, and when organists of the other "taste" desire the registers to speak out in the open, all they need to do is to open the swell shutters and they have their tone absolutely unimpaired—a contention I made from the start, and one my opponent now grants. Great!

and makes them. This is hardly fair to the future.

Did Archer say, "Most certainly a doppel flute may have at least four tone qualities, depending upon the position of swell shutters?" Then he, too, seems to think the swell could marvelously transform a tone quality! Fine! I am more in favor of "swells" than ever. But by that statement he certainly did not attempt to say that the swells ruined the tone of a register even when the shutters were opened. And again my original contention is sustained, or at least not refuted or questioned, as was made to appear in the quotation.

If my opponent thinks that the swell alters and ruins the quality of an inclosed register, why does he use the swell at all? I never use anything in my organ that would work ruination. And he insists that the swell does work ruination when it is used on the great organ. Then how can it be explained not to work the same disasters on the swell and choir, where it has been used for generations with complete satisfaction? It simply cannot be explained. In fact, it was a wrong supposition. The swell, when properly made, does NOT ruin or even alter the tone of a register. Except in so far as we would say the tone of a pianoforte is not true to itself except when played at a certain power, or the tone of the human voice is not good and desirable except it be heard at only one power. In as far as these tones are altered in quality by loud and soft uses, just that far, and no farther, is the tone of an organ pipe altered when heard in different powers.

Did the gentleman not charge me with that old "imitate the orchestra" idea? He certainly did. Here is his remark: "But there is no sense in making the entire organ expressive, in imitation of the orchestra."

One point stands high and dry with not one attempt at contradiction. THE ORGAN IS THE ONLY MUSICAL INSTRUMENT ON EARTH THAT TOLERATES VOICES ABSOLUTELY DEVOID OF POWERS OF CRESCENDO OR DIMINUENDO. Would you listen to an orchestra for five minutes if its double basses were devoid of versatility? Would you listen to Paderewski two seconds if he could produce no diminuendo? Would you tolerate a soprano who could not alter her power of tone? No! Never! But, we do have to hear a street piano forever at one volume. And we do have to hear our open diapason on the great organ forever at its one fixed volume. And we like it. Rather, we once did.

Organists who "play recitals—and do work not known on Sundays by preference." And am I in that class, who have actions on Sundays which they wish not known? I fear no exposures. But really, I guess the gentleman did not wish to make such inference, and I am unkind to point it out, but I could not escape the temptation.

Farewell to the swell question. I hope we have done it some good. Certainly we have established two great points. On to the future! Merrily.

GODFREY BUHRMAN.

Adams Memorial Church, New York
City, Dec. 9.

Ear Not Always an Indicator.

Chicago, Dec. 16, 1913.—To the Editor of The Diapason:—The proposition of going from aeoline, salicional and gedacht with bourdon pedal to full swell and appropriate pedal by a gradual crescendo and back to starting point in one motion on a dead or any stop action seems to me a fair proposition and is open to any one who wishes to answer it.

I am willing to help the solution a little, as I wish to take a crack at that very smart saying that an organist can tell what is on when he hears the organ. That statement is only partly true, as many times conditions are such that the organist does not get the true condition of the organ through his ear. Every organist knows that a combination of stops of the same species will blend so that only part of the combi-

nation is apparent to the ear. In aeoline, salicional and gedacht how much of the aeoline is heard? Add to this a viol d' orchestre and your aeoline and salicional are practically absorbed. You hear flute and string qualities. Go a little farther and add open diapason, a larger flute and oboe. Do you distinguish two flutes? Or add cornopean and where does your oboe show up? Now go to your great organ with, say, second open, gemshorn, gamba and gedacht. Close your swell and couple swell to great. How much of the swell do you hear? The cornopean may show through, but your strings, flutes and oboe—where are they? Suppose you add first open, a large flute, octave and 16 foot open to great. Even full swell, closed, is practically lost. It is a fine rule to go by. I cannot see the absurdity of my statement that the eye only gives the correct condition of the organ to the organist.

Again, what builder would voice his organ so that every stop would stand out? I must say that I like to draw stops when I please and not be handicapped in taking same from my combination. Also, that it is not necessary for me to see the name of the stop after it is drawn to know what it sounds like. Stop action technique is very important. An organist will be much improved if he knows he can easily get rid of stops drawn without having to push them in by hand.

Here are a few points I wish to get out of my system: I do not think we will ever have what may be called a standard console, but organ builders can standardize the following points with practically no extra cost:

Do away with the hair trigger manual action, as it is impossible to make first-class trills or repeated notes. If the key dip was, say, one-eighth of an inch before contact was made the organist could play with fingers as close to the keys as a pianist and still play "clean."

Give stop action one-half of draw before contact. You may say stops come on more quickly by closer contact. Quite true, but they go off more slowly. If stops should go off at the same distance as they come on muddy registration could not result and the organist could see whether a stop was on or not. This, of course, applies to a dead stop action as well as to a movable one.

Make keyboards the same distance apart. I think two and three-fourths inches is far enough. This will facilitate playing with thumb on one keyboard while rest of hand is on another keyboard. Some people have a poor reach from the thumb.

Again, do not spread three or four pistons over three or four octaves. Also discontinue the use of pistons that stay in when pressed. If you do not have an indicator use some other mode of indication. I remember an opening recital by the late Frederick Archer, on a dead stop action on which the pistons stayed in. Mr. Archer, after a brilliant passage on full great organ and full pedal, pressed his swell piano piston, played a few bars, and then added a pedal passage. He had forgotten to release his full great and pedal piston. Mr. Archer's ear told him that he had some pedal—rather more than the occasion demanded. He was somewhat heated. Now that could never happen on a movable stop action or on one on which pistons did not stay in.

My statement of the double zero getting out of order was nothing more than saying that every piece of mechanism is liable to need adjustment at times. The action and mechanism of my organ is perfectly satisfactory in every way, and has been since I got rid of the storage battery nuisance. I think that storage batteries have given the electric organ more black eyes than any other one thing. Give an electric organ plenty of steady current and it is the finest action in the world. The storage battery is never twice alike.

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Yours very sincerely,

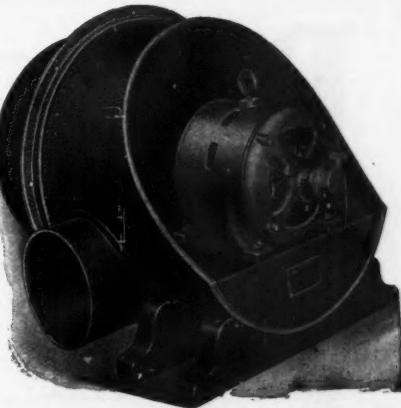
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